

1995

1995 was a year of great change for the National Endowment for the Arts. The agency turned 30 on September 29, 1995, and at that moment, we made a new beginning. The year engaged us in a comprehensive planning process, creating the blueprint for a reinvented, streamlined National Endowment for the Arts. By late September, plans were in place to allow the agency in 1996 to reach a broad spectrum of arts organizations and the American public.

The fundamental change in direction moves the agency toward a more integrated consideration of the impact that art has upon communities. Although we continue the expertise in all fields that has made the Endowment so distinguished in its leadership, we no longer fund each discipline separately. In addition to our public partnerships with state arts agencies and regional arts organizations, we now fund projects through four important divisions:

Heritage & Preservation – for projects which honor, assist and make visible those arts rooted in and reflective of the many traditions that make up our nation's culture, and for projects which preserve our most significant artistic accomplishments and works of art.

Education & Access – for projects which broaden and deepen arts education experiences for people of all ages, or to broaden access to the arts by reaching out to new audiences or introducing audiences to art forms to which exposure has been limited or nonexistent.

Creation & Presentation – for the creation of new work and the presentation of new and existing works of any culture, period or discipline.

Planning & Stabilization – for projects which focus on organizational planning, strengthening capacity internally or within an arts field, sustaining the arts, building partnerships, and developing new resources.

Another major change is the limitation on the number of applications from any one organization. In the past, organizations with multiple programs submitted multiple applications. Beginning in 1996, we will accept only one application per organization to one of the four divisions. Additionally, organizations may form consortia to apply to one of the four divisions.

Applications will be reviewed through a four-tiered process. The first will be the traditional review by a jury of experts in a shared discipline. The next step will be a review by a combined arts panel, with expertise in many different areas. The third step is adjudication by the National Council on the Arts, and the fourth is the final review of the Chairman.

It is my hope that the new structure will encourage community-wide cooperation in addition to collaboration within and across arts disciplines. This new structure was born out of the notion that sustainable strength of the nonprofit arts can be achieved through unity of organizations which share a common mission or even a common home.

The success of our new structure will be measured in future annual reports. While this has been a hard year at the Endowment, it has not been without its rewards and many successes. A few bear special mention.

The Endowment has made a strong effort to work with other agencies of the Federal government in support of projects in the arts that fit within the mission of President Clinton's Administration. In Fiscal Year 1995, the Endowment participated in 30 formal partnership agreements with other agencies, including the Departments of Agriculture, Commerce, Education, Housing and Urban Development, Health and Human Services, Justice, State, Transportation, the General Services Administration, the Corporation for National Service and the U.S. Information Agency.

These efforts have resulted in such projects which impact favorably upon our children and communities. **WritersCorps**, which brings 60 writers to work with inner-city communities in the Bronx, San Francisco and Washington, D.C., is funded in partnership with the AmeriCorps. **Pathways to Success**, a partnership

**Watching the
dancers and
the dance,
Jane Alexander
takes in a class
in Jackson,
Wyoming.**

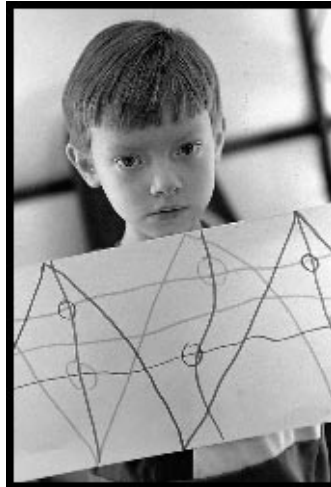


C H A I R M A N ' S M E S S A G E

with the Office of Juvenile Justice & Delinquency Prevention supports after-school and weekend programs for at-risk youth. **Arts and Prevention**, a collaboration with the Department of Health and Human Services, resulted in the inclusion of arts organizations under the funding guidelines for grants awarded to community coalitions providing substance abuse and mental health services. In partnership with the Department of Education, the Endowment assists over 100 national arts and education organizations to implement arts education in the curriculum.

Perhaps the most poignant of all of our partnerships came about in response to tragedy. After the bombing of the Federal building in Oklahoma City, the Arts Endowment collaborated with the General Services Administration, the Department of Transportation, and the Department of Housing and Urban Development to begin the process of community rebuilding through a design initiative. An exhibition, "We Will Be Back: Oklahoma City Rebuilds," details the community-wide design workshop held in Oklahoma City in the summer of 1995.

Every fiscal year begins on October 1 for the Federal government, a happy coincidence for the cultural community, since October is National Arts & Humanities Month. In October 1994, at the beginning of the fiscal year, the President awarded the National Medal of Arts



to 11 distinguished artists and patrons and one arts organization on the White House lawn. The 1994 Medals went to: singer Harry Belafonte, pianist and composer Dave Brubeck, singer Celia Cruz, violin teacher Dorothy DeLay, actress Julie Harris, dancer/choreographer Erick Hawkins, dancer and actor Gene Kelly, folk musician Pete Seeger, arts patron Catherine Filene Shouse, artist and teacher Wayne Thiebaud, poet and playwright Richard Wilbur and the arts education organization Young Audiences. At a luncheon that week, I had the distinct pleasure of awarding rosettes to former members of the National Council on the Arts, designating them as Ambassadors for the Arts.

Throughout the year, I continued to meet with people in communities all across the country. It is clear to me that there is a genuine hunger for more arts in our towns and cities; art performances and exhibitions are a few remaining activities that bring people together in a community and give a sense of the common legacy they share.

**Ray Stroud at
the "Celebration
of the Spirit,"
an arts workshop
for survivors and
families of the
Oklahoma City
bombing.**

C H A I R M A N ' S M E S S A G E

A sense of community rounds out each fiscal year when the Endowment presents the National Heritage Awards. At a White House ceremony hosted by the First Lady, the following individuals from communities across our great country received this highest honor for our nation's folk and traditional artists:

Bao Mo-Li, Chinese-American jing ehru player from Flushing, New York

Mary Holiday Black, Navajo basketweaver from Medicine Hat, Utah

Lyman Enloe, old-time fiddler from Lee's Summit, Missouri

Donny Golden, Irish-American stepdancer from Brooklyn, New York

Wayne Henderson, luthier from Mouth of Wilson, Virginia

Bea Ellis Hensley, blacksmith from Spruce Pine, North Carolina

Nathan Jackson, Tlingit woodcarver/metalsmith/dancer from Ketchikan, Alaska

Danongan Kalanduyan, Filipino-American kulintang musician from San Francisco, California

Robert Jr. Lockwood, African-American Delta blues guitarist from Cleveland, Ohio

Israel "Cachao" Lopez, Afro-Cuban bassist/composer/bandleader from Miami, Florida

Nellie Star Boy Menard, Lakota Sioux quiltmaker from Rosebud, South Dakota

Buck Ramsey, cowboy poet and singer from Amarillo, Texas

During the ceremony, Mrs. Clinton remarked:

"In these challenging times when some may seek to divide us, when some question the value of public support for the arts, we must remember that art is not a frill or extravagance. Art is a vital part of our national character. Art, in all its forms, unites our people, for it speaks the common language of our intellect, our emotion, and our spirit."

Fitting words to conclude the 30th anniversary year of the National Endowment for the Arts, words which give us impetus to begin our fourth decade of public service through the arts.



Jane Alexander



**Weaver Mary
Holiday Black from
Medicine Hat, Utah,
a 1995 National
Heritage Fellow.**